Always order "DE WITT'S" Acting Plays.

PRICE 15 CENTS.

DE WITT'S ACTING PLAYS.

(Number 314.)

THE WINDOW CURTAIN,

PS635
.Z9M8423

AND

CIRCUMSTANTIAL EVIDENCE.

TWO MONOLOGUES.

ADAPTATIONS.

BY FELIX J. MORRIS.

TOGETHER WITH

A description of the Costumes—Synopsis of the Piece—Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage, and the whole of the Stage Business.

New-York:

DE WITT, PUBLISHER,

No. 33 Rose Street.

NOW READY. ☞ A COMPLETE DESCRIPTIVE CATALOGUE OF DE WITT'S ACTING PLAYS, AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plots, Costume, Scenery, Time of Representation, and every other information, mailed free and post-paid.

DE WITT'S ACTING PLAYS.

☞ *Please notice that nearly all the Comedies, Farces and Comediettas in the following list of* De Witt's Acting Plays" *are very suitable for representation in small Amateur Theatres and on Parlor Stages, as they need but little extrinsic aid from complicated scenery or expensive costumes. They have attained their deserved popularity by their droll situations, excellent plots, great humor and brilliant dialogues, no less than by the fact that they are the most perfect in every respect of any edition of plays ever published either in the United States or Europe, whether as regards purity of the text, accuracy and fulness of stage directions and scenery, or elegance of typography and clearness of printing.*

*** *In ordering please copy the figures at the commencement of each piece, which indicate the number of the piece in* "De Witt's List of Acting Plays."

☞ *Any of the following Plays sent, postage free, on receipt of price—**15 cents** each.*

☞ The figure following the name of the Play denotes the number of Acts. The figures in the columns indicate the number of characters—M. *male;* F. *female.*

No.		M.	F.
75.	Adrienne, drama, 3 acts	7	3
114.	Anything for a Change, comedy, 1	3	3
167.	Apple Blossoms, comedy, 3 acts	7	3
93.	Area Belle (The), farce, 1 act	3	2
40.	Atchi, comedietta, 1 act	3	2
89.	Aunt Charlotte's Maid, farce, 1 act	3	3
192.	Game of Cards (A), comedietta, 1	3	1
166.	Bardell *vs.* Pickwick, sketch, 1 act.	6	2
41.	Beautiful Forever, farce, 1 act	2	3
141.	Bells (The), drama, 3 acts	9	3
67.	Birthplace of Podgers, farce, 1 act	7	3
36.	Black Sheep, drama, 3 acts	7	5
160.	Blow for Blow, drama, 4 acts	11	6
70.	Bonnie Fish Wife, farce, 1 act	3	1
179.	Breach of Promise,, drama, 2 acts	5	2
25.	Broken-Hearted Club, comedietta, 1	4	8
24.	Cabman, No. 93, farce, 1 act	2	2
1.	Caste, comedy, 3 acts	5	3
69.	Caught by the Cuff, farce, 1 act	4	1
175.	Cast upon the World, drama, 5 acts	10	5
55.	Catharine Howard, historical play, 3 acts	12	5
80.	Charming pair, farce, 1 act	4	3
65.	Checkmate, comedy, 2 acts	6	5
68.	Chevalier de St. George, drama, 3	9	3
76.	Chops of the Channel, farce, 1 act.	3	2
149.	Clouds, comedy, 4 acts	8	7
121.	Comical Countess, farce, 1 act	3	1
107.	Cupboard Love, farce, 1 act	2	1
152.	Cupid's Eye-Glass, comedy, 1 act	1	1
52.	Cup of Tea, comedietta, 1 act	3	1
148.	Cut off with a Shilling, comedietta, 1 act	2	1
113.	Cyrill's Success, comedy, 5 acts	10	4
199.	Captain of the Watch (The), comedietta, 1 act	4	2
20.	Daddy Gray, drama, 3 acts	8	4
4.	Dandelion's Dodges, farce, 1 act	4	2
22.	David Garrick, comedy, 3 acts	8	3
96.	Dearest Mamma, comedietta, 1 act,	4	3
15.	Dearer than Life, drama, 3 acts	6	5
58.	Deborah (Leah) drama, 3 acts	7	6
125.	Deerfoot, farce, 1 act	5	1
71.	Doing for the Best, drama, 2 acts	5	3
142.	Dollars and Cents, comedy, 3 acts	9	4

No.		M.	F.
21.	Dreams, drama, 5 acts	6	3
186.	Duchess de la Valliere, play, 5 acts	6	4
47.	Easy Shaving, farce, 1 act	5	2
13.	Everybody's Friend, comedy, 3 acts.	6	5
200.	Estranged, an operetta, 1 act	2	1
103.	Faust and Marguerite, drama, 3 acts,	9	7
9.	Fearful Tragedy in the Seven Dials, interlude, 1 act	4	1
128.	Female Detective, drama, 3 acts	11	4
101.	Fernande, drama, 3 acts	11	10
99.	Fifth Wheel, comedy, 3 acts	10	2
145.	First Love, comedy, 1 act	4	1
102.	Foiled, drama, 4 acts	9	3
88.	Founded on Facts, farce, 1 act	4	2
74.	Garrick Fever, farce, 1 act	7	4
53.	Gertrude's Money Box, farce, 1 act.	4	2
73.	Golden Fetter (Fettered), drama, 3	11	4
30.	Goose with the Golden Eggs, farce, 1 act	5	3
131.	Go to Putney, farce, 1 act	4	3
28.	Happy Pair, comedietta, 1 act	1	1
151.	Hard Case (A), farce, 1 act	2	
8.	Henry Dunbar, drama, 4 acts	10	3
180.	Henry the Fifth, historical play, 5	3	5
19.	He's a Lunatic, farce, 1 act	3	2
60.	Hidden Hand, drama, 4 acts	5	5
187.	His Own Enemy, farce, 1 act	4	1
174.	Home, comedy, 3 acts	4	3
64.	Household Fairy, sketch, 1 act	1	1
190.	Hunting the Slipper. farce, 1 act	4	1
191.	High C, comedietta, 1 act	4	2
197.	Hunchback (The), play, 5 acts	14	2
18.	If I Had a Thousand a Year, farce, 1 act	4	3
116.	I'm Not Mesilf at All, original Irish stew, 1 act	3	2
129.	In for a Holiday, farce, 1 act	2	3
159.	In the Wrong House, farce, 1 act	4	2
122.	Isabella Orsini, drama, 4 acts	11	4
177.	I Shall Invite the Major, comedy, 1	4	1
100.	Jack Long, drama, 2 acts	9	2
139.	Joy is Dangerous, comedy, 2 acts	3	3
17.	Kind to a Fault, comedy, 2 acts	6	4
86.	Lady of Lyons, play, 5 acts	12	5
72.	Lame Excuse, farce, 1 act	4	2

THE WINDOW CURTAIN,

AND

CIRCUMSTANTIAL EVIDENCE.

TWO MONOLOGUES.

ADAPTATIONS.

By FELIX J. MORRIS.

TOGETHER WITH

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

JAN 22 18[illegible]
24498-U
CITY OF WA[illegible]

NEW YORK:
DE WITT, PUBLISHER,
No. 33 Rose Street.

Copyright, 1883, by A. T. B. De Witt.

PS 635
.29M8423

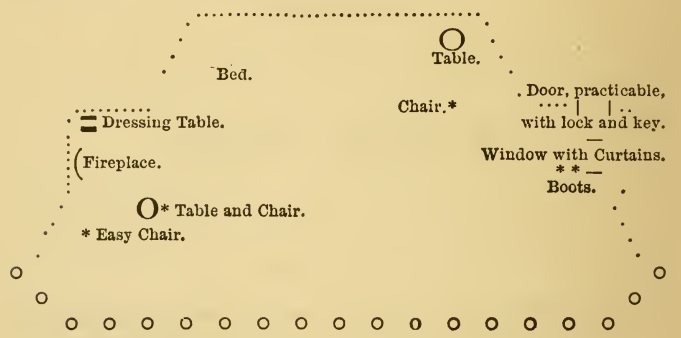
CHARACTERS.

MRS. DELANCY PONDS, a young and elegant widow.
FEMALE VOICE, in wing.

TIME OF REPRESENTATION—FIFTEEN MINUTES.

SCENERY.

Handsomely furnished bed-room, boxed with alcove, as per diagram. Set scene between 1 and 2. Alcove extending beyond 2.



PROPERTIES.

Bed in alcove must be neatly made up; handsome dressing table R.; set fireplace R., fire burning (calcium, with red medium); table R.; lamps burning; one or two books and pamphlets; easy chair R. corner; door L. with handle and practicable lock and bolt; regular door L.; curtains attached to cornice hang in front of L. window, leaving possible room for a man to stand behind without being noticed, curtains to come within six inches of stage; light-colored carpet down; behind curtains place a pair of high boots (must be in good order), so that the toes can be seen protruding from under the curtains; stuffed with paper, they stand better, not too near each other, they will look as if somebody were standing behind curtains; chair L. near curtains. Boot toes must be visible to the audience. Prompter will have to shake curtains at the proper cue, by hand, through window.

N. B.—To render the production realistic and effective, the set and properties must be used according to instructions.

THE WINDOW CURTAIN.

SCENE.—*Set handsome bed-room with alcove. See diagram.*

As the curtain rises, MRS. DE LANCY PONDS *discovered at door,* L., *holding letter in hand, speaks off.*

MRS. DE LANCY PONDS. You are sure this letter is for me? (*speaks off, aside*) I only arrived in New York an hour ago. (*approaches lamp on table,* R., *examines address on envelope*) Yes, that is certainly my name; the writing seems familiar too! (*returns to* D. L., *speaks off*) Yes, the letter is for me; you need not wait; I shall require nothing more. Oh! don't forget to bring up my chocolate in the morning.

FEMALE VOICE (*off stage*). Very well, ma'am.

MRS. P. Shut the outer door, please. (*door bangs*) That's right; I will lock and bolt mine. (*does so, then goes towards fire place,* R.) Now to make sure. (*sits and opens letter, looks at signature*) Yes, it is from him. (*annoyed*) The very idea of such presumption! (*reads letter*) "Madam.—Ever since you were gracious enough to pardon the indiscretion I was guilty of." (*speaks*) How dare he recall the circumstance! The audacity! to secrete himself like a burglar in my house, or rather in my aunt's house! Still, I did forgive him. (*reads*) "Ever since you were gracious enough to forgive me, you must acknowledge I have kept my word, and have ceased to importune you; but I did not promise that I would cease either to love, or to gaze upon you on every possible occasion. You will not wonder then, that I travelled on the same train with you, from Newport to New York." (*speaks*) Is it possible he was on the same train? (*reads*) "I secluded myself in a compartment where you, alas, were not." (*speaks*) I should think not, indeed; no doubt he was in the smoking car! (*reads*) "I consoled myself that, at any rate, I was near you, and in case of accident—" (*speaks*) Upon my word he is really amusing! (*reads*) "I should perhaps be fortunate enough to perish with you." (*speaks*) Perish with me! why, he's romantic—a sailor romantic? ha! ha! who ever heard of such a thing? (*reads*) "Do not be surprised if you encounter, at a respectful distance, be assured, the man who consecrates to you his entire existence.—MAXWELL BRAYSON, U. S. N." (*rises, speaks*) This is really going too far; yes, it's beyond endurance

(*said pettishly*) to be persecuted in this manner, in his impetuous, blundering, sailor way. I shall be compromised; following me here is outrageous! It would serve him right if I left the hotel this instant; I have a great mind to—but then, it is late—(*looks at watch*) too late to think of that; besides, I am so well known here, everybody is attentive; elsewhere I should be an entire stranger. Here I feel perfectly at home, and absolutely secure. When I say absolutely, that is as safe as one can be in a hotel. I am always more or less nervous, and never neglect the precaution of looking under the bed, since I read an account in the Herald of a young widow, like myself, returning in the evening to her room in a hotel, just as I am, suddenly discovering a burglar hidden under her bed, doubtless waiting for an opportunity to—to—murder her in cold blood. Ugh! it makes me shudder to think of it. I must confess I feel really nervous when I am alone; and why do I allow such thoughts to come into my head? I invariably travel with my maid, but this morning Barker must, of course, fall ill. I could not delay my journey, as I have to attend my cousin's wedding to-morrow; their house is full of guests, and so I determined to pass the night at the hotel; a most unpleasant arrangement, indeed! (*takes off, while speaking, travelling wrap, hat, gloves, bracelets, and places them on dressing table*) Can my persecutor, Lieut. Brayson, be right (*reflectively*) in his persistency? and widowhood with all its independence, has it not certain inconveniences Perhaps it has; still this gentleman will have to control his impetuosity, if he wishes to convince me. I shall never (*seated*) forget the extraordinary manner in which he apprised me of his love. It was at a ball given by my aunt at Newport. The waltz had just ended, and Lieut. Brayson presented himself. "Madam," said he, in a deep bass voice, "do you know what a thunderbolt is?" (*imitates his voice*) As I did not understand him, he proceeded, "It is that sudden, irrresistible, diabolical love which seizes a man and chains him instantaeously to the one woman he loves for life; at sight of you, Madam, such a love enthralled me, and—and—in short, will you marry me?" "Marry you," I replied in astonishment. "I hardly have the honor of your acquaintance." "Perfectly true, adorable Madam," said he; "let me describe myself: Maxwell Brayson, Lieutenant United States Navy; age, thirty-three years; height, five feet, eleven inches, dark complexion, as you must have observed. Do you admire dark complexions, dear Madam?" I ventured to state that I had no particular objection to a dark complexion, although my late husband was fair. "In that case, I am sure you adore a dark complexion. For further details, have the goodness to consult your aunt, who has known of me ever since I was knee-high to a grasshopper." He left me, determined, as he informed me, to renew his visits; I intended to take my departure in a day or two, and never expected to see this extraordinary being again. The following day, returning rather fatigued from a long drive, I sought refuge in a little

ante-room; as I was alone, I reclined on the lounge, and I was just dozing, when a slight noise startled me; looking up, I saw the window curtain move, just as that curtain might—(*turns rapidly and points at the curtain*, L., *which is visibly shaken*) Good gracious! (*starts to feet*) Why, *that* curtain does move! Can it be possible? (*recovers a little*) Sailors, they say, are capable of anything. What nonsense, I ought to know better; simply imagination—nothing else—that curtain certainly did not move. (*looks round again, curtain visibly shaken*) Look, look there! I am not mistaken; it certainly does move. (*timidly approaching curtain, sees a pair of toes of boots protruding; pointing to them*) Ah! (*subdued scream, low voice*) He *is* there! I see his boots! (*addressing curtain*) This is unpardonable, sir. (*indignant*) Most unpardonable, and I shall immediately call—(*going towards* D. L., *checks herself, aside*) No, that will not do; it would create a scandal; I should be compromised. There is no help for it, I must employ persuasion and calmness. Calmness when one is furiously indignant! To think he is disloyal enough to compromise me, to employ treachery, after assuring me in his letter—(*snatches letter out of pocket during speech, timidly glances at curtain, moves towards* L. D., *and back at discretion*) He certainly said, (*reads*) "Be assured—" ah! here is a postscript! (*turns page*) "One word more, Madam; which will prove to you my determination not to displease you." (*speaks*) And he dares to secrete himself in my chamber. It is infamous; he is no gentleman to subject me to such indignity! (*reads*) "My first idea was to go direct, as you did, to the Hotel Bristol, but I determined otherwise; to-morrow in the church where your relative is to be married, I hope to have the felicity of an interview." (*speaks*) To-morrow! then who can be there? (*points to curtain*) Good heavens! It must be a burglar; New York swarms with them! (*rushes towards door*) Help! (*very loud, curtain shakes again; low intense voice*) Ah! he moves, he would spring out before I could reach the door. (*runs back to table*) It is locked and bolted, I dare not even try to escape. What a horrible situation. I—I—feel—(*staggers to chair*) as if I should faint. No; I must be courageous! (*with effort regains composure*) Let me think a second. He has not attacked me yet; he knows I am alone; he must have some other plan; he only awaits for me to retire, to quietly murder me! (*staggers again*) Courage! I must be brave; doubtless he is watching every move. What *is* to be done? I'll pretend to read, and think of some way of escape. (*sits at table, placing herself so as to watch curtain, takes book off table, reads title*) "Celebrated Crimes." (*throws it aside*) Ah! (*suppressed scream*) not that! How unfortunate Lieut. Brayson did not carry out his idea; at my first cry he would have broken open the door. (*despairingly*) Alas! he is not here, and I am lost, lost! I shall only add one more to the number of daily victims in New York; it is an every-day affair here. Yesterday an unfortunate newspaper dealer, to-day it will be

my turn. Ah! (*breaks down*) this is horrible, horrible! (*suddenly takes courage as if an idea had suggested itself, rises and says*) Why, of course, this man would kill only to rob me; I will offer him my purse; it's a fair bargain; if he has any feeling at all he will immediately accept the offer. (*speaks to curtain, nervously*) I—I—know you are there, sir, but do not fear, no harm will come to you; I do not wish to have you arrested, quite the contrary. You are much less to blame than superficial and prejudiced individuals imagine; misfortune, misery perhaps, has embittered you against society, has driven you to—to stea—to revolt, I mean. Children, perhaps, poor, starving babes, most likely, dying of hunger, ask you for bread—that would justify your present action. I have an offer to make you, one that will be mutually agreeable. I offer you my traveling satchel with all the money I have with me; I solemnly swear to you, every cent of the money I brought with me from home, is in my satchel. (*pause*) See; I will add my bracelets and rings. (*gets bracelets from dressing table, takes rings off fingers*) I cannot act fairer. I only keep some toilet articles, of no value whatever to you. (*takes them out of satchel, then places other articles in*) There, that is all I require. Now, take the satchel. (*timidly places satchel on chair,* L., *near curtains*) Be good enough to take it. (*retreats to table, pause, speaks*) He does not reply—have the goodness to reply. (*pause*) Oh, I understand, you are afraid I might recognize your voice. (*pushes chair timidly nearer curtain*) Now, if you just put out your hand, you can reach my satchel without being seen. Take it at once, and get out of the window, exactly as you came in. See, (*turns away from curtain*) I will shut my eyes, to be sure not to see you. (*aside*) Will he never go? I cannot hold out much longer. (*places hands before eyes, pause, peeps around and sees the satchel untouched*) He does not touch it—ah! me, ah! me, these burglars are dreadfully obstinate. (*despairingly appeals*) What do you want, man? What do you want? Merciful powers! I hear the click of an opening knife. (*in terror she kneels*) In Heaven's name do not kill me, spare my life if you are a man! (*loud knock at door* L., *pause*) Somebody knocking!

FEMALE VOICE (*outside*). Oh, if you please, ma'am!

MRS. P. A human voice!

FEMALE VOICE. Did you find a pair of boots in your room, standing near the window, behind the curtain?

MRS. P. What does she say?

FEMALE VOICE. Left there by a gentleman?

MRS. P. Merciful powers! Can the burglar be *only* a pair of boots. Impossible; I cannot have been so weak-minded; somebody is there. At any rate, I will venture! (*raises curtain showing boots on stage*) Nothing but a pair of boots and my foolish imagination!

FEMALE VOICE. Have you found them, please, ma'am?

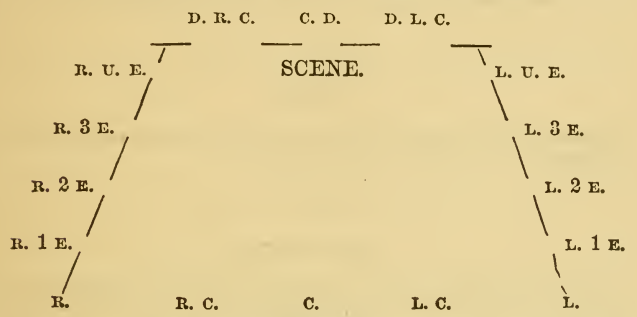
MRS. P. Yes, I have; they are here. To think I should have worked

myself into a state of mortal terror over a pair of boots. Never mind, this is the last time I will travel alone. No more widowhood for me. I will marry Lieutenant Brayson to-morrow, if he will have me. (*knocks repeated.*)

CURTAIN.

EXPLANATION OF THE STAGE DIRECTIONS.

The Actor is supposed to face the Audience.



C.	Centre.	L.	Left.
R.	Right.	L. C.	Left Centre.
R. C.	Right Centre.	L. 1 E.	Left First Entrance.
R. 1 E.	Right First Entrance.	L. 2 E.	Left Second Entrance.
R. 2 E.	Right Second Entrance.	L. 3 E.	Left Third Entrance.
R. 3 E.	Right Third Entrance.	L. U. E.	Left Upper Entrance.
R. U. E.	Right Upper Entrance.	C. D.	Centre Door.
D. R. C.	Door Right Centre.	D. L. C.	Door Left Centre.

CHARACTER.

MR. LAFAYETTE LIGHTWOOD, a well-to-do lawyer; hair slightly gray on temples.

TIME OF REPRESENTATION—TWENTY MINUTES.

SCENE.

A Lawyer's private office, well furnished. Boxed scene in 3; window in flat, R.; door in flat, L.; doors R. and L., between 2 and 3.

PROPERTIES.

A handsomely furnished room; secretary, large size, full of pigeon-holes, drawers, etc., L. C., facing audience; secretary, small, for lady, R., in which, when open, audience can see drawers, papers, books, etc.; must be full of papers and account books; in one drawer a ring in small case, in another a note-book, in another a pair of embroidered slippers, not finished, in another a cigar stump. In large secretary revolver, in large drawer, also chisel; fifteen brief forms, all endorsed, for LIGHTWOOD to bring on; letter containing photo LIGHTWOOD brings on in coat pocket; large open envelope, containing five enclosures in billet-deaux form, addressed "Florence L.," to be handed in door in flat; another letter addressed to LIGHTWOOD; large envelope is also addressed to LIGHTWOOD, "private and confidential;" both handed on stage; in long narrow brown paper box a handsome doll, also toy rocking horse, wrapped in paper, both standing on top of large secretary; mantel with centre clock; large mirror on mantel; chairs, sofa, etc.; window handsomely curtained; door in flat, practicable; lock and key; small secretary is locked when curtain goes up, large one open; fireplace, asbestos fire.

CIRCUMSTANTIAL EVIDENCE.

SCENE.—*A lawyer's private office, well furnished. Boxed scene in* 3. *Window in flat* R., *door in flat* L., *doors* R. *and* L., *between* 2 *and* 3.

As curtain rises, MR. LAFAYETTE LIGHTWOOD *discovered standing in door-way in flat* L., *legal papers, briefs, etc., in hands and under arms. Speaks off.*

LIGHTWOOD. Mr. Brisket, remember, I am not in to anybody. You can see any client for me. Post those letters to Vincent. Send Stubbs with the briefs to Mr. White, the notary; jog White's memory a little about my account.

VOICE (*off stage*). Very well, sir.

LIGHT. That's all, I think. (*comes in, shuts and locks* D.) At last, a truce to business! Now I can devote myself to the reception of my darling little wife and children, who return home to-night, after spending the summer at the seaside, four long weary months for me. In our cosy chambers here we can shut out law and trouble, and be joyful and merry as bees in a hive. The train will arrive soon with its precious freight. (*at desk,* L., *places, during above remarks, papers in various pigeon-holes. Reads headings of documents*) Number 2,307—8—9—10—11—(*places each in pigeon-holes as he speaks*) all correct. Weavill's account, (*opens another brief*) $5,270, with costs $9,210, perfectly right. (*reads others*) Pomeroy *vs.* Schafer; Duncan *vs.* Adams; yes, in order. There, there, no more of these musty papers. (*disposing of papers rapidly, then halting again and reading*) Let me see; in *re* Johnson, $6,400; yes, that's about it—costs in the case pretty heavy. (*throws down the rest of the papers in his hands*) Confound it, enough of this, enough! (*looks at clock on mantel*) Thirty-five minutes past five! they've arrived at the depot, if the train be on time. (*looks at watch*) By Jove! that clock's slow, it's a quarter to six. A few minutes more and I will fold them in my arms, after so many long weeks and months of separation. My own darling Florence, (*raphsodically*) I can see her alight from the cars, (*faces audience*) full of anxiety for her little ones, like a hen with her brood of chickens; little Ethel too, looking about for papa. I wonder if the little witch has grown; and then Fred, Fred-

dy-the-Great, as we call him, wriggling and squirming in the nurse's arms. Dear ones all, how they will hurry to the entrance, little wife looking everywhere for her hubby, until catching sight of my old clerk Joseph, she will know business has detained me at the office. (*change from rhapsody to petulance*) Confound a business, say I, that will detain a man, and prevent his receiving the first fond look of wife, the first joys of welcome, the hugs and kisses of his little ones! I suppose I must grin and bear it; here in my cage I can rail at everything, clerks, clients, judges, law itself! (*resume ordinary tone again*) Darling Florence will be overjoyed to see me. Will the children know me again? Of course they will; what romps we'll have, and what a shower of kisses! (*takes box off top of bureau*) Let's see if they have filled my orders. (*opens long brown paper box with doll, takes out doll*) Beautiful! Exquisite! A lovely costume—and what hair—umph! those eyes are bewitching. Wont Ethel be delighted! (*takes good-sized toy horse, wrapped in paper, off bureau, undoes paper*) Here's a trotting horse for Fred. What a glorious steed, a perfect mustang of the savannahs. Come, come, little fairy, (*to doll*) off to bed with you, (*puts same in box*) and you, War Eagle, to your boundless prairie, once again! (*places horse on top of bureau again, then goes to mirror over mantel*) I wonder if Florence will find me altered. (*looks close in glass*) I do believe there are one or two wrinkles more about the eyes since she left, and I'll swear the gray hairs are a little more visible. Well, if a fellow's wife will go away to the seaside for four months at a time, what can be expected? Fortunately I feel as young as a three-year-old! (*takes letter containing wife's photo out of pocket, looks at it*) Florence looks better than ever, dear little woman. The fresh, pure, country air gives a charm to her beauty. (*looks at photo while speaking*) The same eyes. Those dear lips that seem to smile upon me—ah, you little rogue! That look of hers, that far-off, limpid gaze, that enraptured me years ago. Angel Florence, what chats we will have, what wonders to tell me, what marvels to reveal. (*ring outside*) Ah, here they are—they've arrived! One moment, dear ones, and father will be with you! (*rushes to* D. *in flat, unlocks, hand appears with bundle of letters, takes letters, closes and locks* D.) Deuce take it! Only business letters! (*looking them over*) No, here's an open envelope addressed to me. (*large envelope out of which he takes several smaller letters*) Containing letters for—who's this—what? Florence L., my wife—(*excited*) man's handwriting! I don't understand it. Who the devil dares to write to my wife? (*looks at others*) More for her, in the same hand—the seal broken—why should I hesitate? it's clandestine correspondence—I won't hesitate. (*reads, suppressed rage*)

"My Darling Florence.—Destiny sweeps us off our feet. I must write you, the only means of renewing our blissful communing. What an eternity it seems since last we met. I have drifted through exist-

ence without thee; I have not lived. Now you are returning, to-morrow you will arrive—" (*looks at head of note, as if for date. Speaks*) Written yesterday! (*resumes letter*) "We will meet at the usual hour. What have I not to tell thee? Darling, I have arranged a delightful surprise for you. Be secret as the grave. Yours till death.—ERNEST." (*utterly overcome*) Good Heavens! this cannot be! No, no, I am surely blind, mad, the butt of some wicked joke, some frenzied dream. (*recovering, then the rage of a betrayed husband, intense, terrible, if possible*) It cannot be my wife—my Florence, so devoted, as I imagined, no, no—I cannot forget the past. She did—she does love me; her letters breathe affection in every line. Alas! alas! months have passed since we were together. (*reads the other letters, rapidly going through them*) Um—um—one fond embrace—um—um—um—dearest Angel. Another letter, and still another, all revealing the same infamy. It is not a dream, but foul reality. I cannot disbelieve my eyes; here's the envelope, and here the address, "To Mr. Lafayette Lightwood—*private and confidential.*" My anonymous correspondent ensures the delivery of the letters into my hands, by adding the words, "private and confidential." (*sadly earnest*) What a blow is this, to me! I, who lived so happily, in unbounded faith and confidence. 'Twas my delight to honor the wretched woman who has betrayed me and tarnished my good name. In my blind ignorance I saw nothing, suspected nothing! Aye, labor and toil under a weary load of cares and business troubles! Go on, fool, 'tis all you are fit for! Tied to my business, immured within these four walls from morn till night, what could I expect? Oh, fool, idiot that I am, why did I not devote myself less to business and more to my domestic duties? Could I suspect the wife of my bosom? could I doubt such devotion, such maternal love? Surely there cannot be such infamy in *woman!* (*revengeful rage*) Who is the villain that robs me of my happiness? where does he hide, this viper—this contemptible, loathsome thing? By the Eternal! I swear to kill him on sight! (*opens drawer bureau,* L., *and takes out revolver, tries it by cocking it savagely*) What a mockery is this! (*places revolver on bureau*) How am I to find this seducer—this skulking thief? If I shoot him down in his tracks, I shall only add another crime to their's, and my future, what would it be to me, stained as I should be with the blood of a fellow-creature? (*almost in tears*) Oh! my children—my little Freddie, my darling Ethel, who could have foreseen this misery? I cannot bear this trial, I cannot. (*breaks down, slight pause, recovering*) Come, come, this will not do; 'tis a time for action, not for tears. No more weakness; I must meet the blow like a man. I will avoid all exposure, sell everything that I possess, and leave the wretched woman with her betrayer. I simply and firmly claim my children. No child of mine shall be contaminated by such a mother! Now for a personal examination, for further proof of her guilt. I'll ransack her room; there must be further evidence. A

woman in such a predicament becomes reckless. (*goes to* D. R., 2 E., *stands there talking*) Some letter, a photo, perhaps, or some memento of their cursed intercourse is sure to turn up. But stay, here is her favorite secretary; let us begin here; let me examine it. (*has come from* D. R. 2 E. *to secretary* R., *tries to open it, it is locked*) Locked, of course, just as I expected! Assured of my blind devotion, she quietly goes off to the seaside, and with a woman's fiendish cleverness, leaves me to pass my days side by side with this hiding place for all her guilty secrets. To think that a man should be subjected to such an outrage! I'll break open the lock and know the worst. (*takes chisel from drawer of bureau* L., *forces lock, ransacks everything, throws papers, books, etc., on floor. Secretary must be full of papers and account books, such as a lady would use. Ring outside*) A ring, eh? (*turns to* D.) To the devil with you, whoever you be! There's no one to answer you, so go on, if you like! (*continues to throw things out and search*) Nothing—nothing—nothing! (*ring, violently, outside*) Ring and be hanged to you! (*pause*) Can it be my wretched wife? What matters it; let her ring till she's tired, for here there is no longer any home! (*opens drawer in secretary*) I knew it—I knew I should discover something! (*takes out case with ring*) What's this—a ring? doubtless with an inscription. (*reads*) "To my darling girl!" A present from her lover, no doubt. Deceitful viper that she is! Never mind, 'tis most excellent "circumstantial evidence." Surely mine is the calmness of despair. How can I contain myself in the face of it all, but I will be cool, aye, and self-possessed! (*takes note-book out of another drawer, reads on fly leaf, careful not to drop written letter in note-book to be used later. Reads*) "I love thee, now and forever. Your devoted darling, Florence." Love! love! How dare she talk of love? Shameless, lost being! More evidence of her guilt! (*looks in other drawer*) What's this?—a half smoked cigar. *I* haven't touched tobacco for five years; she even doats on his cigar ends; this is, indeed, infamous! (*another drawer*) Here again; an unfinished pair of embroidered slippers! Slippers for the fiend! The sly vixen must have worked at these secretly. Oh—no matter, only further, and irrefutable circumstantial evidence! (*ring violently outside*) Aye, indeed, you're in a hurry, are you? Do you think I care for your knocks and rings in such an investigation as this? I had better see if it is that degraded creature. Yes, I'll confront her in her damnable sin. (*goes to* D. *in flat, with threatening looks and measured movement, unlocks door rapidly*) Now, Madam, (*very loud*) on your knees and crave—(*sees hand with letter, visible to audience*) Oh, it's you, postman? I thought—I mean—that is—for me—thank you—all right. (*locks door again*) What new calamity awaits me? (*comes down, opens letter, looks at heading*) White, the notary! What does he want? (*reads*) "Dear Lightwood, I had forgotten to enclose this letter with the other. It will explain itself." "Dear Sir,—I feel certain the follow-

ing letters, herewith enclosed, will be of the utmost value to you, in proving the culpability of my wife. The evidence is simply overwhelming. I need not add one word; I have been deceived by my wife in the most cruel manner." (*speaks*) His wife! Here's another poor devil in the same fix! (*reads*) "I, who have always been a model husband!" (*speaks*) Model husbands are always the victims. (*reads*) "You will please secure counsel and proceed, at once, in an action for divorce. The seducer and defendant in the case is no other than Mr. Ernest Sutherland, the artist, whom you may perhaps know. Yours truly, ALEXANDER LUMPKIN. P. S. My wife's Christian name is Florence!" (*speaks*) Can I believe my eyes? His wife! Old Lumpkin. Florence L. then, is Florence Lumpkin—his Florence and not mine! Hurrah! (*wild glee*) Hurrah! hip! hip! and another! Good Heavens! how thankful I am! Madman that I was! If I had considered for a moment, how could I allow myself to think such folly! My own dear, faithful little wife. Ha! ha! ha! I could cry for very joy! Poor old Lumpkin! it doesn't matter so much in his case; he's old enough to be her father! Ha! ha! I can't help laughing, 'pon my soul, I can't! (*entire change to rakish hilarity*) Of course such things can only happen to old fellows like Lumpkin! Devilish pretty little woman his wife is, to be sure, and what a perfectly outrageous flirt she is. By Jove! what a narrow squeak I had with her at Newport, last summer. She set her cap at me with a vengeance! Any other fellow would have succumbed, but I'm a paragon of virtue, of course! We men of the world understand these things! Poor Ernest happens to be my particular chum, a most excellent fellow. How could he be so foolish as to be caught in such a trap. I'm not astonished at his infatuation; she's such a little duck of a woman, a perfect clipper; but I really thought he was too clever for this. That's the worst of these romantic fellows; they are not deliberate enough. Now I am, if I do say so myself, calmness personified; not a step that is not premeditated, not a wink of the eye that isn't the result of a mathematical calculation! No—(*suddenly realizing his assertion*) no—I don't mean that—I—I—that is—what the deuce was I saying—oh, of course, about poor Ernest; I must help the poor fellow. By Jove! I will I'll defend him myself. (*clears throat preparatory to grandiloquent address*) Gentlemen of the Jury! My client, the supposed admirer of the wife, is a brilliant artist, who, perhaps, as a student of the beautiful, may have worshipped, in imagination only, at the foot of the shrine. (*moves over to* R. *bureau, where the ring-case, note-book, cigar stump and embroidered slippers must have been kept all together*) My client, gentlemen of the jury, is the soul of honor—(*warms gradually*) a man of unblemished reputation, who is so wedded to his art, that even the seductive charms of young Mrs. Lumpkin herself could not draw him from the path of rectitude! What proofs? (*gesticulating*) I say, gentlemen of the jury, where are your proofs? (*hand knocks over*

slippers and note-book, out of which falls a letter) Good gracious! I had forgotten my own case. How are these proofs to be explained away? (*sees note-book and letter on floor. The actor must arrange the letter himself, as so many papers litter the stage*) Hello! a letter in this note-book! Must have escaped my attention before. It's addressed to me, and signed Florence Lightwood. (*reads*) "Darling Husband! If an accident should happen during our journey by rail, and I have a wretched presentiment that I cannot shake off, you will find some little mementoes, which please cherish in memory of your beloved wife. The ring with inscription was given to me by my dear mother, the slippers I hoped to surprise you with, should I live to return, the half-smoked cigar you left on the porch of our house the day before we were married. I have kept it ever since. Do not think me foolish, my own, and believe me now and ever your true and devoted wife.—FLORENCE." (*kisses letter, then speaks*) Poor darling, and I dared accuse her, dared entertain a thought derogatory to her angelic womanhood. Miserable coward that I am. Never mind, this will be a lesson to me; our future is still undimmed, still full of hope and joy. (*looking around*) What a deuce of a mess I have made! This (*points to papers scattered everywhere*) means jealousy and despair! How can I explain my brutal conduct! (*noise of carriage outside*) Ah! (*rush to window*) a carriage at the door! Yes, here they are, here they are! (*down again to secretary, on knees; throws things into it*) What shall I say? Fool that I have been. (*knock and ring*) I must use my legal wits and square the jury! They're coming up stairs! (*still hurrying papers into secretary*) Yes, I hear the little footsteps, the darlings! Hello there! In this room, chickens, in here! (*voice of child, or lady's voice ontside*) Papa! Papa! That's Freddy! Here I am Fred, here! Wait just half a second, boy. (*at child's voice, leaves papers, etc., takes box with doll under one arm, toy-horse under the other*) Just one half second, my son. (*at door in flat, turns to audience, comes down stage, then in solemn voice says*) Ladies and Gentlemen of the Jury—one word of legal advice before we part. Beware of CIRCUMSTANTIAL EVIDENCE! (*then rushes up stage shouting*) Florence—children—here's papa! Here!

QUICK CURTAIN.

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.

"Let those laugh now who never laughed before,
And those who always laughed now laugh the more."

Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly set down and clearly explained, that the merest novice could put any of them on the stage. Included in this catalogue are all the most laughable and effective pieces of their class ever produced.

*** In ordering, please copy the figures at the commencement of each play, which indicate the number of the piece in "DE WITT'S ETHIOPIAN AND COMIC DRAMA."

☞ Any of the following plays sent, postage free, on receipt of price—**15 Cents Each.** Address,

. DE WITT,
No. 33 Rose Street, New York.

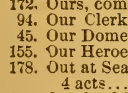
☞ The figures in the columns indicate the number of characters—M. *male*, F. *female*.

No.		M.	F.
73.	African Box, burlesque, 2 scene	5	0
107.	Africanus Bluebeard, musical Ethiopian burlesque	6	2
43.	Baby Elephant, sketch, 2 scene	7	1
79.	Barney's Courtship, musical interlude, 1 act	1	1
42.	Bad Whiskey, sketch, 1 scene.	2	1
6.	Black Chap from Whitechapel, negro piece	4	0
10.	Black Chemist, sketch, 1 scene	3	0
11.	Black-ey'd William, sketch, 2 scenes	4	1
40.	Big Mistake, sketch, 1 scene..	4	0
78.	Bogus Indian, sketch, 4 scenes	5	2
89.	Bogus Talking Machines (The) farce, 1 scene	4	0
24.	Bruised and Cured, sketch, 1 scene	2	0
108.	Charge of the Hash Brigade, Irish musical sketch	2	2
35.	Coal Heaver's Revenge, negro sketch, 1 scene	6	0
41.	Cremation, sketch, 2 scenes...	8	1
12.	Daguerreotypes, sketch, 1 scene	3	0
53.	Damon and Pythias, burlesque, 2 scenes	5	1
63.	Darkey's Stratagem, 1 act....	3	1
110.	De Black Magician, Ethiopian comicality, 1 scene	4	2
111.	Deeds of Darkness, Ethiopian extravaganza, 1 act	6	1
50.	Draft (The), sketch, 1 act.	6	0
64.	Dutchman's Ghost, 1 scene...	4	1
95.	Dutch Justice, sketch, 1 scene	11	0
67.	Editor's Troubles, farce, 1 sce.	6	0
4.	Eh? What is It? sketch	4	1
98.	Elopement (The), farce, 1 scene	4	1
52.	Excise Trials, sketch, 1 scene.	10	1
25.	Fellow that Looks Like Me, interlude, 1 scene	2	1
51.	Fisherman's Luck, 1 scene....	2	0
83.	First Night (The), Dutch farce, 1 act	4	2
106.	Gambrinus, King of Lager Beer, Ethiopian burlesque, 2 scenes	8	1
83.	German Emigrant (The), sketch 1 scene	2	2
77.	Getting Square on the Call Boy, sketch, 1 scene	3	0
17.	Ghost (The), sketch, 1 act....	2	0
58.	Ghost in a Pawnshop, 1 scene.	4	0
31.	Glycerine Oil, sketch.	3	0
20.	Going for the Cup, interlude..	4	0
82.	Good Night's Rest, 1 scene. ..	3	0
86.	Gripsack, sketch, 1 scene.....	3	0
70.	Guide to the Stage, sketch....	3	0
61.	Happy Couple, 1 scene.....	2	1
23.	Hard Times, extravaganza, 1 scene	5	1
3.	Hemmed In, sketch.....	3	1
46.	High Jack, the Heeler, 1 scene	6	0
68.	Hippotheatron, sketch.....	9	0
71.	In and Out, sketch, 1 scene...	2	0
33.	Jealous Husband, sketch.	2	1
94.	Julius, the Snoozer, 3 scenes..	7	0

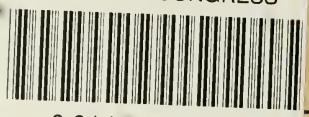
No.		M.	F.
103.	Katrina's Little Game, Dutch act, 1 scene	1	2
1.	Last of the Mohicans, sketch..	3	1
36.	Laughing Gas, sketch, 1 scene.	6	1
18.	Live Injun, sketch, 4 scenes...	4	1
60.	Lost Will, sketch	4	0
37.	Lucky Job, farce, 2 scenes....	3	2
90.	Lunatic (The), farce, 1 scene..	3	0
109.	Making a Hit, farce, 2 scenes..	4	0
19.	Malicious Trespass, 1 scene....	3	0
96.	Midnight Intruder (The), farce, 1 scene	6	1
101.	Mollie Moriarty, Irish musical sketch, 1 scene	1	1
8.	Mutton Trial, sketch, 2 scenes	4	0
44.	Musical Servant, sketch, 1 sce.	3	0
49.	Night in a Strange Hotel, sketch, 1 scene	2	0
22.	Obeying Orders, sketch 1 scene	2	1
27.	One Hundredth Night of Hamlet, sketch	7	1
30.	One Night in a Barroom, sketch	7	0
76.	One, Two, Three, 1 scene	7	0
87.	Pete and the Peddler, Negro and Irish sketch, 1 scene	2	1
9.	Policy Players, sketch, 1 scene	7	0
57.	Pompey's Patients, interlude, 2 scenes	6	0
65.	Porter's Troubles, 1 scene	6	1
66.	Port Wine vs. Jealousy, sketch	2	1
91.	Painter's Apprentice (The), farce, 1 scene	5	0
92.	Polar Bear (The), 1 scene.	4	1
14.	Recruiting Office, sketch, 1 act.	5	0
45.	Remittance from Home, sketch, 1 scene	6	0
105.	Rehearsal (The), Irish farce, 2 scenes	4	2
55.	Rigging a Purchase, sketch, 1 scene	3	0
81.	Rival Artists, sketch, 1 scene.	3	0
26.	Rival Tenants, sketch	4	0
15.	Sam's Courtship, farce, 1 act..	2	1
59.	Sausage Makers, 2 scenes	5	1
80.	Scenes on the Mississippi, 2 scenes	6	0
21.	Scampini, pantomime, 2 scenes	6	3
84.	Serenade(The), sketch,2 scenes	7	0
38.	Siamese Twins, 2 scenes	5	0
74.	Sleep Walker, sketch, 2 scenes	3	0
46.	Slippery Day, sketch, 1 scene.	6	1
69.	Squire for a Day, sketch	5	1
56.	Stage-struck Couple, 1 scene..	2	1
72.	Stranger, burlesque, 1 scene... and 2 children.	1	2
7.	Stupid Servant, sketch, 1 scene	2	0
13.	Streets of New York, 1 scene.	6	0
16.	Storming the Fort, 1 scene....	5	0
47.	Take it, Don't Take It, 1 scene	2	0
54.	Them Papers, sketch, 1 scene.	3	0
100.	Three Chiefs (The), 2 scenes ..	6	0
102.	Three A. M., sketch, 2 scenes.	3	1
34.	Three Strings to One Bow, sketch, 1 scene	4	1
2.	Tricks, sketch	5	2
104.	Two Awfuls (The), 1 scene....	5	0
5.	Two Black Roses, sketch	4	1
28.	Uncle Eph's Dream, 2 scenes..	3	1
62.	Vinegar Bitters, sketch, 1 scene	6	1
22.	Wake Up, William Henry....	3	0
39.	Wanted, a Nurse, 1 scene.....	4	0
75.	Weston the Walkist, Dutch sketch, 1 scene	7	1
93.	What Shall I Take ? farce, 1 act	8	1
29.	Who Died First ? 1 scene.....	3	1
97.	Who's the Actor? farce, 1 scene	4	0
99.	Wrong Woman in the Right Place, sketch, 2 scenes	2	2
85.	Young Scamp, sketch, 1 scene.	3	0
112.	The Coming Man, sketch, 1 act	3	1
113.	Ambition, farce, 2 scenes.....	7	0
114.	One Night in a Medical College, sketch, 1 scene	7	1
115.	Private Boarding, comedy, 1 scene	5	1
116.	Zacharias' Funeral, farce. 1 scene	5	0
117.	Motor Bellows, comedy, 1 scene		
118.	Helen's Funny Babies, burlesque	6	0
119.	My Wife's Visitors, comic drama, 1 scene	6	1
120.	Body Snatchers (The), Negro sketch, 2 scenes	3	1
121.	Stocks Up! Stocks Down! Negro farce, 1 scene	2	0
122.	Ticket Taker, Negro farce, 1 scene	2	0
123.	The Intelligence Office, Ethiopian sketch, 1 scene	2	1
124.	Deaf as a Post, Ethiopian sketch, 1 scene	2	0
125.	Oh, Hush! Negro Operatic Olio, 3 scenes	4	1
126.	Black Statue, Negro farce, 1 scene	4	2
127.	Blinks and Jinks, Ethiopian sketch, 1 scene	3	1

DE WITT'S ACTING PLAYS (Continued).

No.		M.	F.
144.	Lancashire Lass, melodrama, 5 acts.	12	3
34.	Larkins' Love Letters, farce, 1 act..	3	2
137.	L'Article 47, drama, 3 acts	11	5
111.	Liar (The), comedy, 2 acts	7	2
119.	Life Chase, drama, 5 acts	14	5
165.	Living Statue (The), farce, 1 act	3	2
48.	Little Annie's Birthday, farce, 1 act.	2	4
32.	Little Rebel, farce, 1 act	4	3
164.	Little Ruby, drama, 3 acts	6	6
109.	Locked In, comedietta, 1 act	2	2
85.	Locked In with a Lady, sketch, 1 act.	1	1
87.	Locked Out, comic scene	1	2
143.	Lodgers and Dodgers, farce, 1 act..	4	2
189.	Leap Year, musical duality, 1 act	1	1
163.	Marcoretti, drama, 3 acts	10	3
154.	Maria and Magdalena, play, 4 acts.	8	6
63.	Marriage at Any Price, farce, 1 act.	5	3
39.	Master Jones' Birthday, farce, 1 act.	4	2
7.	Maud's Peril, drama, 4 acts	5	3
49.	Midnight Watch, drama, 1 act	8	2
15.	Milky White, drama, 2 acts	4	2
46.	Miriam's Crime, drama, 3 acts	5	2
51.	Model of a Wife, farce, 1 act	3	2
184.	Money, comedy, 5 acts	17	3
108.	Mr. Scroggins, farce, 1 act	3	3
188.	Mr. X., farce, 1 act	3	3
169.	My Uncle's Suit, farce, 1 act	4	1
130.	My Wife's Diary, farce, 1 act.	3	1
92.	My Wife's Out, farce, 1 act.	2	2
193.	My Walking Photograph, musical duality, 1 act	1	1
140.	Never Reckon Your Chickens, etc., farce, 1 act	3	4
135.	New Men and Old Acres, comedy, 3	8	5
2.	Nobody's Child, drama, 3 acts	8	3
57.	Noemie, drama, 2 acts	4	4
104.	No Name, drama, 5 acts	7	5
112.	Not a Bit Jealous, farce, 1 act	3	3
185.	Not So Bad as We Seem, play, 5 acts.	14	3
84.	Not Guilty, drama, 4 acts	10	6
117.	Not Such a Fool as He Looks, drama, 3 acts	5	4
171.	Nothing Like Paste, farce, 1 act	3	1
14.	No Thoroughfare, drama, 5 acts and prologue	13	6
173.	Off the Stage, comedietta, 1 act	3	3
176.	On Bread and Water, farce, 1 act	1	2
90.	Only a Halfpenny, farce, 1 act	2	2
170.	Only Somebody, farce, 1 act	4	2
33.	One too Many for Him, farce, 1 act.	2	3
3.	£100,000, comedy, 3 acts	8	4
97.	Orange Blossoms, comedietta, 1 act.	3	3
66.	Orange Girl, drama, in prologue and 3 acts	18	4
172.	Ours, comedy, 3 acts	6	3
94.	Our Clerks, farce, 1 act	7	5
45.	Our Domestics, comedy farce, 2 acts	6	6
155.	Our Heroes, military play, 5 acts	24	5
178.	Out at Sea, drama in prologue and 4 acts	16	5
147.	Overland Route, comedy, 3 acts	11	5
156.	Peace at Any Price, farce, 1 act	1	1
82.	Peep o' Day, drama, 4 acts	12	4
127.	Peggy Green, farce, 1 act	3	10
23	Petticoat Parliament, extravaganza, in one act	15	24
62.	Photographic Fix, farce, 1 act	3	2
61.	Plot and Passion, drama, 3 acts	7	2
138.	Poll and Partner Joe, burlesque, 1 act	10	3
110.	Poppleton's Predicaments, farce, 1	3	6
50.	Porter's Knot, drama, 2 acts	8	2
59.	Post Boy, drama, 2 acts	5	3
95.	Pretty Horse-Breaker, farce, 1 act..	3	10
181	and 182. Queen Mary, drama, 4 acts.	38	8
157.	Quite at Home, comedietta, 1 act	5	2
196.	Queerest Courtship (The), comic operetta, 1 act	1	1
132	Race for a Dinner, farce, 1 act	10	
183.	Richelieu, play, 5 acts	16	2
38.	Rightful Heir, drama, 5 acts	10	2
77.	Roll of the Drum, drama, 3 acts	8	4
13.	Ruy Blas, drama, 4 acts	12	4
194.	Rum, drama, 3 acts	7	4
195.	Rosemi Shell, travesty, 1 act, 4 scenes	6	3
158.	School, comedy, 4 acts	6	6
79.	Sheep in Wolf's Clothing, drama, 1	7	5
37.	Silent Protector, farce, 1 act	3	2
35.	Silent Woman, farce, 1 act	2	1
43.	Sisterly Service, comedietta, 1 act..	7	2
6.	Six Months Ago, comedietta, 1 act.	2	1
10.	Snapping Turtles, duologue, 1 act..	1	1
26.	Society, comedy, 3 acts	16	5
78.	Special Performances, farce, 1 act..	7	3
31.	Taming a Tiger, farce, 1 act	3	
150.	Tell-Tale Heart, comedietta, 1 act..	1	2
120.	Tempest in a Teapot, comedy, 1 act.	2	1
146.	There's no Smoke Without Fire, comedietta, 1 act	1	2
83.	Thrice Married, personation piece, 1 act	6	1
42.	Time and the Hour, drama, 3 acts..	7	3
27.	Time and Tide, drama, 3 acts and prologue	7	5
133.	Timothy to the Rescue, farce, 1 act.	4	2
153.	'Tis Better to Live than to Die, farce, 1 act	2	1
134.	Tompkins the Troubadour, farce, 1	3	2
29.	Turning the Tables, farce, 1 act	5	3
168.	Tweedie's Rights, comedy, 2 acts..	4	2
126.	Twice Killed, farce, 1 act	6	3
56.	Two Gay Deceivers, farce, 1 act	3	
123.	Two Polts, farce, 1 act	4	4
198.	Twin Sisters (The), comic operetta, 1 act	3	1
162.	Uncle's Will, comedietta, 1 act	2	1
106.	Up for the Cattle Show, farce, 1 act.	6	2
81.	Vandyke Brown, farce, 1 act	3	3
124.	Volunteer Review, farce, 1 act	6	6
91.	Walpole, comedy, 3 acts	7	2
118.	Wanted, a Young Lady, farce, 1 act.	3	
44.	War to the Knife, comedy, 3 acts	5	4
105.	Which of the Two? comedietta, 1 act	2	10
98.	Who is Who? farce, 1 act	3	2
12.	Widow Hunt, comedy, 3 acts	4	4
5.	William Tell with a Vengeance, burlesque	8	2
136	Woman in Red, drama, 3 acts and prologue	6	
161.	Woman's Vows and Mason's Oaths, 4 acts	10	4
11.	Woodcock's Little Game, farce, 2	4	4
54.	Young Collegian (Cantab.), farce, 1	3	3



A COMPLETE DESCRIPTIVE CATALOGUE of DE WITT'S ACTING PLAYS AND DE WITT'S ETHIOPIAN AND COMIC DRAMAS, containing Plot, Costume, Scenery, Time of Representation and every other information, mailed free and post paid

LIBRARY OF CONGRESS

0 014 212 083 5

An Indispensable Book for Amateurs.

HOW TO MANAGE

AMATEUR THEATRICALS.

Being plain instructions for construction and arrangement of Stage, making Scenery, getting up Costumes, "*Making Up*" to represent different ages and characters, and how to produce stage Illusions and Effects. Also hints for the management of Amateur Dramatic Clubs, and a list of pieces suitable for Drawing Room Performances. Handsomely illustrated with Colored Plates.

Price, 25 Cents.

DE WITT'S SELECTIONS

FOR

AMATEUR AND PARLOR THEATRICALS.

Nos. 1, 2, 3 & 4.

Being choice selections from the very best Dramas, Comedies and Farces. Specially adapted for presentation by Amateurs, and for Parlor and Drawing Room Entertainments.

Each number, 25 Cents.

PANTOMIME PLAY,

"HUMPTY DUMPTY."

The celebrated Pantomime, as originally played for 1,000 nights by the late GEORGE L. FOX. Arranged by John Denier, Esq. Eight male, four female characters.

Price, 25 Cents.